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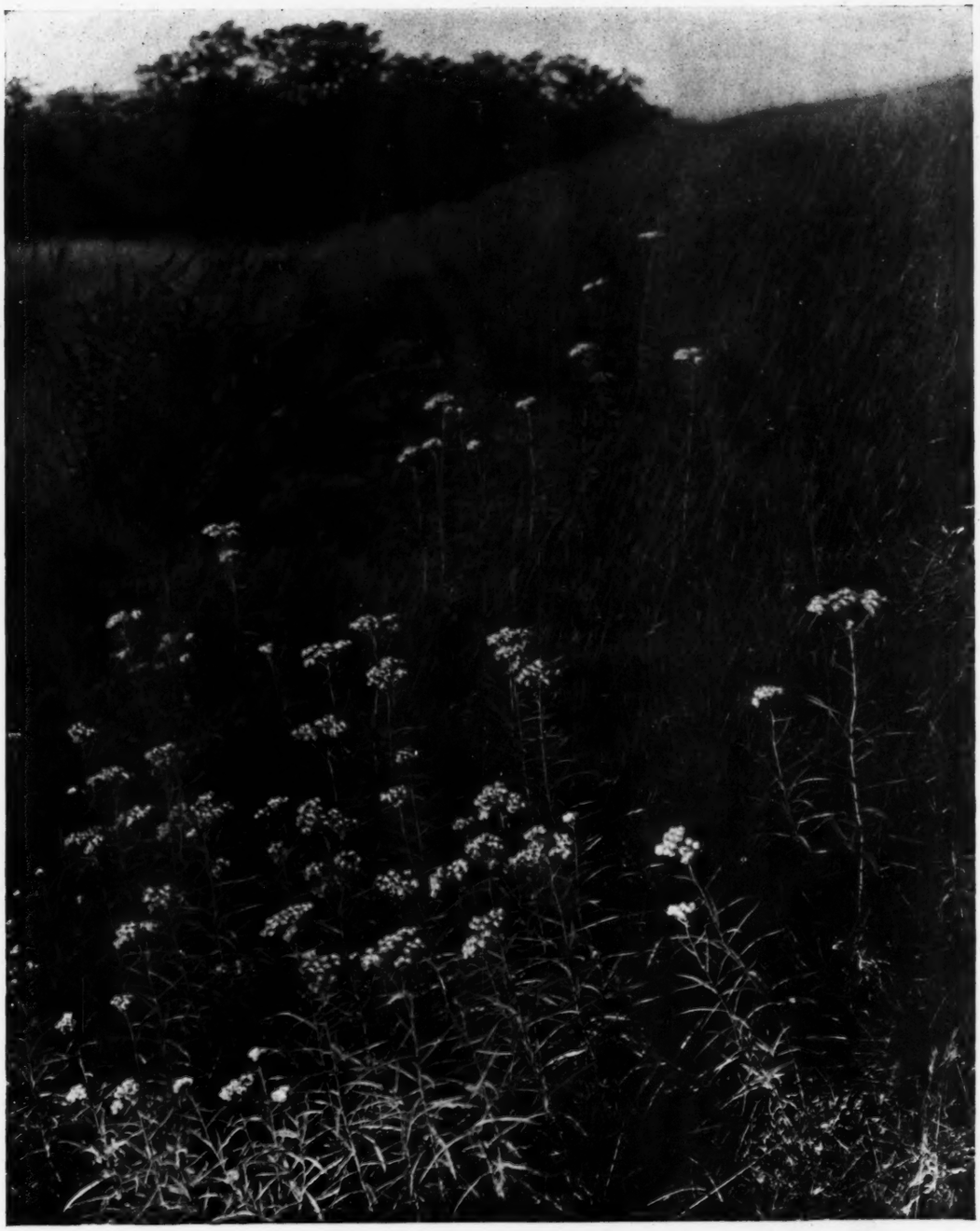

RUDOLF EICKEMEYER, JR.
IMMORTELLES

PHOTO ERA

The American Journal of Photography

VOL. XV SEPTEMBER, 1905 NUMBER 3

RUDOLF EICKEMEYER, JR.

AN APPRECIATION

SIDNEY ALLEN

Amongst the distinguished pictorialists of to-day a dominating personality is that of Rudolf Eickemeyer, Jr. It may be argued that he is somewhat of an alien to the present school of tonalists. On the other hand, the fact remains indisputably that he occupies a unique place of his own. He is not only the most *versatile*, but also the most *popular* of our pictorialists to-day.

This in itself speaks volumes for his natural abilities. It will be found that his pictures insist upon their individuality in any exhibition, and that the eye hails with pleasure the relief to be found in these restrained creations of an artist, whose preoccupation is wholly with a "photographic" yet *poetical* rendering of facts. In them we see the reflection of a comprehensive knowledge that has been acquired by independent means and does not belong to any particular school or period. He is himself *voila tout*, and this suffices to all who recognize the broader views of photography.

It is a shortcoming of human nature that we continually desire to compare or classify. For what is an artist's strongest claim to merit? No doubt that his work can hold aloof from any cataloguing. This is one of Mr. Eickemeyer's distinctions. It would be hard to find any other pictorialist, here or abroad, whose work produces the same effect as Mr. Eickemeyer's.

He strikes in his work notes that have some of the same qualities of unexpected truth, as of nature caught in an aspect full of tender associations, flooded with light, and yet withal novel, because no man has presented nature just that way before. His distinction has no aid from eccentricity; it is not the result of any artful caprice, but is due entirely to an absorbing passion for all things beautiful and tender, for tonal planes and values that dwell together in harmony, for truths that are abiding and not transient, and in a superlative degree for effects that have appealed to him through his own senses, and not pictured through the eyes and hands of any school or group of workers whatever. He knows his history of art as well as anybody, — his "How to make a Picture" shows what strenuous study he has made in that direction, — but he displays his knowledge only in a certain aloofness from common and enhanced schemes of competition — a rare accomplishment in a time when so many of our pictorialists confine themselves to the strict and slavish copying of the works of art transmitted to us from past centuries. He fully realizes that the imitation of printing and black and white processes is nothing short of a confession of inferiority, of an admission of sterility, and therefore he endeavors to remain loyal to himself, to his own predilections and good taste. The result is that his work is *modern*, in the sense that all good work of every period must be modern.

Before anything else, a photographer should be modern, by temperament, by unconscious impulse, by reflection, by study, and by knowledge of all that concerns the manners, the dress, the particular mode of living and thinking in this present day. Mr. Eickemeyer has this independence of vision, not so much perhaps in respect of externals as in a certain characteristic way

RUDOLF EICKEMEYER, JR. MISS HOFFMAN AS CALPURNIA

of seeing the things around him, and translating and expressing them by means of the simplest, most truthful, and at the same time most beautiful effects.

Everything he has produced, from his "Vesper Bell" in the Royal Photographic Society, London, and his "Fleur de Lis" in the London Salon, down to the series of landscapes illustrating Hamilton Wright Mabie's "Nature and Culture" essays, — as it were, a sort of pictorial commentary on the thoughts of a philosopher, — bears the imprint of complete simplicity and intense naturalness, rendered in esthetic form. Where many another pictorialist would become mannered and complicated, would lose himself in decorative incongruities or a mass of trivial effects, he never fails, for he has the great gift of being able to treat his subject equally well, whether it be in portraiture or genre, in landscape or a composition for some ulterior purpose.

As a portrait photographer Mr. Eickemeyer ranks very high. In what consists, we may be inclined to ask, the greatest merit of a portrait photographer to present acceptance? Looking at the work of those who are recognized as leading lights, we answer: In conveying the strongest meaning in the simplest terms.

Ever since Mr. Eickemeyer has been connected with professional photography, his work

RUDOLF EICKEMEYER, JR. SPRING

has come as a reminder of the fuller aims of portraiture. It was at the same time a revelation of Mr. Eickemeyer's powers of composition and feeling for form and texture. Looking over the pages of the "Beauty Book" — a notable gathering of ladies of wealth and fashion — one cannot deny his strong, quiet grasp of personality.

Plainness of features does not repel his esthetic sympathies, and his keen sight never misses a point in his argument that every type of human character is worth study. Thus some of his most notable successes have been achieved with varied material, and in this power of interpretation he has no rival, for even our able portraitists only too often accentuate what is unlovely. Face to face with an Eickemeyer print, you remain fascinated by his personal way of looking at things. Without any trick or flourish he asserts his quiet superiority to conditions. The depth and thoroughness of his work is in strong contrast with prevailing methods. He abhors showiness and clap-trap effects that flavor of the footlights, and this extreme simplicity of his reminds us involuntarily of the serious and dignified traditions of the art of portraiture as it was once understood.

To the general public Mr. Eickemeyer is best known by reproduction of his works in magazines, in which field he was the first to illustrate a nature article in a leading periodical, practically opening the door to artistic photographic illustrations, an event of importance to every photographic worker and of which Mr. Eickemeyer is justly proud, and his four pictorial books, "In and Out the Nursery," "Down South," "The Old Farm," and "Winter." A well-known artist has said that illustrating is one of the fine arts and that no other branch gives finer oppor-

tunity for the display of true artistic power, fertile and unencumbered fancy. Here again Mr. Eickemeyer's powers of observation are strongly in evidence. The grouping of his figures is invariably good and his placing of skilful contrasts always results in a perfectly balanced picture. He knows even more, to imbue each subject with some popular sentiment, and at the same time to give to it his own individual interpretation. A combination of qualities that is rarely found even amongst the best of illustrators.

It is, however, in his landscape work that Mr. Eickemeyer's artistic divinations are at their happiest, because his taste is so exquisite, and the beauty of landscape after all chiefly a matter of selection. Mr. Eickemeyer is not occupied with the absolute facts of landscapes, but each of his pictures portrays some delightfully new scheme of line, of light and shade, or some atmospheric effect, it may be the mist of morn on the meadows, a burst of sunlight in the woods, or a snowstorm over the frozen path of a river.

There is a sedateness about his work that refuses to consort with those who elbow themselves into the chief places of our dictatorially conducted exhibitions. Mr. Eickemeyer sets himself problems in which sheer cleverness has but little to do. He feels too deeply the beauty of nature to care much about the brilliancy of his technique; he produces, nevertheless, the greatest effect with the least apparent labor, and what is this? He finds surprises for us, not so much, however, in unusual schemes of composition as in unusual and withal charming motives, and these delicate observations of nature remain with us, thrilling us with that exquisite pleasure which is the final gift of all beauty.

This is particularly noticeable in Mr. Eickemeyer's studies of wild flowers, of which he is extremely fond. Flowers do not, as a rule, fill us with a sentiment beyond the feeling that they are pretty, and so their depiction in such a manner that would call upon us for sympathy is rarely accomplished; but Mr. Eickemeyer, out of the abundance of his great love for them, does really translate frail, ephemeral creatures of nature into pictures of rare and suggestive beauty. They do not merely represent aspects of originality and interest combined with marvelous accuracy, but are at the same time a glorification of that which is generally neglected or overlooked by the superficial observer of nature.

His awards, of course, have been numerous. He was one of the first Americans selected for membership in the Linked Ring. He is a medallist of the Royal Photographic Society, and received the special gold medal of the Hamburg Senate, also the medal presented by his Excellency the Viceroy of India for the best picture in the Calcutta International Exhibition. The latest honor conferred upon him was the gold medal at the St. Louis Exposition. He has been honored many times by being appointed judge in important exhibitions and contests, and he has perhaps judged more photographs than any one else in this country. In addition to his membership in the Linked Ring, he is a member of the New York Camera Club, member of the Salon Club of America, honorary member of the Columbia University Photographical Society, and life member of the Daguerre Club. In Yonkers, on the Hudson, where he was born and has always resided, he has been a member of the Board of Education since the year 1895. He is also a Director in the First National Bank and a Trustee in the Yonkers Savings Bank.

Mr. Eickemeyer is a man of restless activity and endless resources. Nobody can say to what particular development his versatile abilities may yet tend in the run of years. He has given us much, and selfish as we are, we still expect more. Whatever it may be, it will be warmly welcomed by his thousands of friends and admirers throughout the country. He has worked his way into public favor, as no other pictorialist has done, and he can rest assured that he will always remain one of the most interesting figures in the history of pictorial photography.

RUDOLF EICKEMEYER, JR.
REVERIE

THE PRINCIPLES OF PHOTOGRAPHY BRIEFLY STATED

PHIL M. RILEY

Ninth Paper — Landscape Photography

1. *Selection of View.* — Selecting the view itself is always the first step in picture making. In almost any scene there are certain things which appeal to the observer and hold his attention so closely that other features remain unnoticed. Instances where the various portions of a view attract equal attention are very rare. At this point the landscape worker should learn his first lesson; select what is needed and leave out the rest. The most common difficulties in this class of work are the result of not understanding the landscape itself. The worker has not made a proper distinction between the necessary and the unnecessary elements of the view, or else a good idea has been "nipped in the bud" by poor expression. Landscape photography, or better pictorial photography as it truly is, should be studied as a means of expressing ideas rather than for the purpose of recording mere facts. If a right selection has been made, the negative when finished will not contain a number of unnecessary details which obscure the motive of the picture. Unity gives simplicity, and in simplicity there is strength. Unity, fitness, consistency, and propriety are terms used by different writers to express very nearly the same idea. It is truly an art to put one thing into a photograph well, and more than one is best not attempted. Several objects may of course be included, but they should express only one idea. Every object should be closely associated with the others and should contribute its part to the well-being of the whole. It is with this thought in mind that the point of view should be chosen. If an object can be excluded without detracting from the value of the composition, it should by no means have a place in the picture. All-inclusive landscapes are the common fault. When the principal object has been determined upon, the minor objects should be subordinated to it by placing them in the background, by differences of focus or by varying the point of view or the time of day at which the exposure is made so that the lines of the composition and the light and shade will draw the attention to the principal object and away from the minor objects. Good taste should be exercised to prevent including objects which are inappropriate to the surroundings. Strive for unity, harmony, and simplicity.

2. *Composition.* — Composition is an all-important consideration in landscape photography and should receive the worker's most careful attention. It is hardly necessary to speak of it in detail here for the seventh paper of this series on "Artistic Picture Making" covers the subject quite fully. The worker will do well to study that paper again in conjunction with this one. It has come to my notice that several beginners have been aided in the study of composition by converting their ground glass focusing screens into what might perhaps be termed view meters. This may be done by drawing on it four lines with a pencil so as to divide it into nine equal parts as shown in Figure 1. Objects of importance should be placed along these lines as far as possible, so that they will attract attention by their position. The strongest points of the picture are about A A and next to them B B. On any of these points, usually one of the lower, the object of chief interest should fall. Objects at the centers of the various rectangles, such as D, are always in strong positions of secondary importance. Figure 2 shows the use of this improvised view meter. Without doubt the eye will be attracted first all toward the large tree in the foreground which has a strong position on the right-hand vertical line. Wandering beyond it one perceives the little village and spire in the distance. These objects also occupy a strong point at the intersection of two lines. Last of all the figure in the foreground attracts the attention and is seen to be in a good position of secondary importance near the center of one of the rectangles. It will be observed that these objects form the outline of a triangle, and also that the weight of the large tree on the right is counterbalanced by the distant village and the figure on the left. It should also be noticed that the horizon line is about two thirds from the top. The sketch is a good example of the diagonal form of composition as well as of the pyramidal, for the lines

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A SUMMER SEA

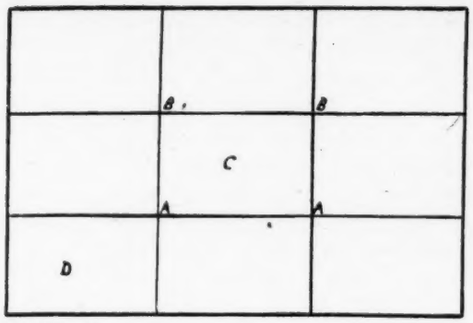

FIGURE 1

FIGURE 2

of the road run diagonally across the view. Variety is always an essential quality of a good picture, and it can usually be secured by combining the two forms of composition, whenever the material at hand permits, something after the idea expressed in the sketch. Of course one cannot rearrange nature, but the point of view can be varied to quite an extent.

3. *Foreground, Middleground and Background.* — Below the sky line of every complete landscape there are three distinct parts, spoken of as foreground, middleground and background. The success or failure of a picture is dependent to quite an extent upon the relation of one part to another and upon the treatment of each. There are times when the foreground should be made most prominent and times when the middleground or even the background should be similarly treated. It may be said in general that since a high sky-line gives the effect of nearness, the foreground would be in prominence, and a low sky line, giving the effect of distance, would place the background in prominence. In the majority of landscape views it is important to have the detail in the foreground quite sharp, no matter how soft and broad may be the things farther back. It is also essential that the objects in the foreground should appear in proper perspective without distortion caused by the lens. The nature of the foreground should receive careful attention for it regulates and emphasizes the perspective. Almost invariably there should be some object, such as an old stump, a tree, the corner of an old fence or some similar picturesque object in the foreground, at the right or left of the picture. Then there are times when the foreground is cut off and the middle distance treated as a foreground. Under such circumstances a certain sharpness of focus is essential, although it will be found that the eye does not require quite such minute detail as in the foreground proper. Into this part of the composition most ordinary sized objects, such as figures, trees, or buildings, are brought. Figures in the foreground of a landscape are nearly always a mistake, although there are some happy exceptions to this statement. Only in very long distance landscapes having a low sky-line, and particularly in views taken with regard to some striking atmospheric or cloud effect, does the background come into prominence. Under ordinary conditions it is treated simply as an accessory, and it should be remembered that detail does not belong there. The principal object and the minor objects of importance should be brought either into the middleground or the foreground, where they will be in good focus. On the other hand, the material of the background is usually best if only suggested rather than clearly defined, and the charm of a good picture is often due to the delicacy of the impressions which such a background conveys to us. Moreover, a background of this kind is one of the surest means of suggesting the motive of the picture by bringing the principal object into prominence by sharpness of focus, and at the same time subordinating the less important objects to it. In the hasty pursuit of art, however, do not assiduously throw everything out of focus with the exception perhaps of one prominent fence rail in the foreground. And do not for one moment think that I am an advocate of that school of photography which delights in general blurs of monotony in monotone, deludes it-

RUDOLF EICKEMEYER A JAPANESE LANDSCAPE

self into the belief that an altogether out-of-focus view of nature is artistic, or prides itself that effects never seen high or low, on land or sea, but rather in the wanderings of a disordered brain, are akin to art. Focus somewhat sharply on the principal object, after having as a rule chosen a point of view where the minor objects of importance will fall into the middleground, and then use a large stop in the lens. This is all that is necessary as a usual thing.

4. *Lighting and Shadows.*— The importance of light and shade has already been spoken of in the seventh paper of this series, but I wish to impress upon the beginner the fact that one is just as important as the other. The average tyro seems to get the idea that there cannot be too much light in a picture, but a real picture without shadow is just as impossible as a painting done wholly in white on white canvas. Shadows very often form the chief interest in a picture and many a salon print could make no claim for attention but for the beautiful interplay of masses of light and shade which it portrays. Following along the lines of this popular fallacy just mentioned above, many beginners carefully plan to make their views with the sun directly behind them, and it could not be in a worse place. This matter of direction of the light should be given careful attention, and it may be said in general that the most pleasing landscapes are

made with the sun at the right or left. This fact may be made evident to the worker if the landscape to be photographed includes a tree in the foreground, by taking a point of view with the sun full on the tree. There is little beauty in it under such conditions, but taking a position at right angles to the first point of view so that the sun is directly at the right or left changes the whole aspect of things. One side of the tree is brightly lighted while the other is in shadow, and every little branch is outlined with a charm of distinctness and of light and shade. A slight change in one direction or the other will increase or decrease the light or shadow as we think best for the truest rendering of the scene. This illustration is especially applicable to trees bare of leaves in autumn.

Thus it may be seen that the point of view should be chosen with reference to the direction of the light and with reference to the beauty of the shadows cast by that light, both as regards the direction and quality of the shadows. If we neglect this in our pictures they will be only groupings of lines, and we shall lose all pleasing contrasts of light and shade. The earnest worker will not think it a waste of time to study the view in hand very carefully before making an exposure and determining these points to the best of his ability. The light should not be from directly behind and usually not from directly in front, although good pictures are sometimes made with the camera in such a position that the sun's image must be shaded from the lens during exposure, with a hat or the slide from a plate holder. As a rule, however, the camera should be pointed at about right angles to the direction of the sun's rays, or not far from it, but this should not become a stereotyped habit, and whatever the angle chosen it should result from careful study of the landscape with due regard to the best possible rendering of the subject.

I have said that the point of view should be chosen with reference to the direction of the light, but there are cases when the proper grouping of objects demands one point of view and that only. Under such circumstances the view should be studied to find out at what time of day it will be best lighted, and nearly always a satisfactory lighting may be secured if the exposure is made at the right hour.

This brings up the matter of the quality as well as the direction of the light. Doubtless every observing amateur has noticed the unpleasant contrasts, the short black shadows and general harshness of views made at noon when the sun was high overhead. In such pictures the skies are usually white and chalky and the shadows black with practically no detail whatever. Strong shadows always give color and life to a picture, while heavy black shadows are an abomination. Beauty in the shadows is dependent upon the detail which can be seen through them, and ample exposure is necessary to secure this transparency. Much better landscapes can be made in the early morning and late afternoon when the light is softer and the contrasts are less pronounced. It may be safely said of nearly all kinds of photographic work that the photographer who is seeking for pictorial effect should make his exposures only at these times. The long soft shadows cast by a low sun are very attractive from every possible point of view. High noon is the hour for the man who goes about snapping at everything in sight and getting a good picture only by accident. The more experienced and painstaking worker gets his views before and after office hours. A greater degree of pictorial effect may be secured before nine o'clock and after three than between those hours.

Light of course varies in quantity with the season, altitude, and locality, but a consideration of these conditions is somewhat beyond the scope of these papers and need not greatly concern the average amateur. The quantity of light has already been treated under the subject of "Exposure" in the third paper of this series and little more need be said except a caution to give full exposures for detail in the shadows, especially if the shadows are quite near the camera. If they are thirty feet or more away no additional exposure will be required.

Aside from the technical phase of photography, pictorial composition is the all-important consideration in all branches of the craft, although perhaps especially in landscape. One can never overdo the study of composition, and the writer recommends to every worker No. 12

RUDOLF EICKEMEYER, JR.
WINTER

of the *Practical Photographer* on "Pictorial Composition." It is an excellent treatise by some of the best living authorities on the subject.

5. *Clouds.* — It is usually desirable that a landscape print should have a cloud or other atmospheric effeçt rather than the blank, chalky white sky space so often seen, especially in the work of beginners. The sky, being the key-note to the picture, will if absent carry with it much of the sentiment, and the worker should therefore attempt to remedy this defect. In doing so, however, the fitness of things must be kept constantly in mind. Every view is not improved by clouds and if they are used at all they should be suited to the scene. No worker should acquire a determination which has been so much in vogue to have a cloud effect in every landscape at all cost; this sort of thing has been overdone. A landscape with clouds is a beautiful thing if well done, but if badly done it is in my opinion inferior to the blank paper sky. If there is a good cloud effect when about to take a picture, the best way is to get both the clouds and the landscape in one negative. The easiest method of doing this is by the use of orthochromatic plates, but if they are not at hand, double-coated or backed plates will be much better than the ordinary plates. Whatever the plate used may be, do not sacrifice the landscape for the sake of the clouds by underexposing. Give correct exposure and if the clouds are slightly dense they may be coaxed out in printing. On development papers this may be done by printing the length of time required for the landscape portion, and then printing enough longer for the sky, shading the landscape portion meanwhile with a card which should be moved slowly up and down for a distance of about half an inch across the horizon line. If the clouds are quite dense, local reduction will often be a great improvement. A ray filter of such depth as to increase the exposure about four times will do much to beautify the skies, whatever the plate used. Ray filters and orthochromatic plates should be thoroughly investigated and understood by every worker who aspires to do good landscape work.

Another method of securing what cloud effect there may happen to be at the time the view is made is to expose two plates, one for the landscape, and another, given a very short exposure, for the sky and then double print from both as described below.

Finally, there is the expedient of securing clouds from special cloud negatives by means of double printing, but this method should not be too commonly used, I think, and whenever it is employed the greatest care should be exercised to observe the fitness of things. The principal objection to the method is the danger of selecting an unsuitable cloud negative, such as a cloud negative lighted from one direction to be used with a landscape negative lighted from nearly the opposite direction, but with a little care this danger may be avoided. The worker who hopes to do much double printing should improve every opportunity to photograph different attractive clouds and skies. Quite a number of negatives will be needed to select from and so they should be made at different seasons of the year, different times of day, in different directions and conditions of the weather, in order that the sky may be exactly suited to the view. When finished these negatives should be kept in envelopes on which may be written a description of the conditions under which they are made. Thus a negative marked S x E, 2.30 on 7, 15, bright sun, indicates that the exposure was made at 2.30 on July 15, and that the sun was quite high, quite bright, and a little to the front at the right. This will avoid combining a winter landscape with a summer sky and such incongruous mistakes, and will make it possible to choose negatives for a combination which were made at almost the same hour and under the same conditions. The clouds to photograph are those near the horizon. Orthochromatic plates should be used to get the best results and a ray filter will be a great help. Sharp definition is not essential, and the exposure should be about one eighth of that required for an average landscape under the same conditions. It will often be found necessary to stop down the lens in order to secure the right exposure. Development should be somewhat short.

6. *Double Printing.*—For double printing, on development papers, either from two negatives of the same view or from one of a collection of cloud negatives to be combined with a landscape negative, two printing frames are essential. First determine the correct printing time,

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IN MY STUDIO

both for the landscape and the clouds and then make a print from the landscape negative and paste it to a sheet of opaque black paper. When dry cut along the horizon line, thus making two masks, one for the landscape and the other for the sky. The slightly torn edge which a dull pair of scissors will give is desirable. Now paste a strip of pasteboard along the straight edge of each mask. This will increase the distance between the mask itself and the printing paper and insure a better diffused effect. Spread glue on the pasteboard of the sky mask and place it on the glass side of the landscape negative, using the greatest care to make sure that the horizon lines exactly register, and in a similar manner paste the landscape mask on the cloud negative. Place the landscape negative in a printing frame and with bits of wood wedged between the glass and the sides of the frame, fasten the negative into such a position that the printing paper when fitted squarely into one corner of the frame will cover the desired portions of the landscape. Now make a print from this for a guide in adjusting the sky negative. Then fasten the sky negative into the second printing frame the same as the other negative was fastened and in such a position that the horizon line of the finished print, when fitted squarely into a corner of the frame corresponding to the corner used in the first frame, exactly registers with the horizon line of the sky negative. Always print from the cloud negative first with the mask-covered portion at the bottom and the light an inch or two above the normal position. This allows the clouds to slightly lap over the space they are to occupy, but the darker tones of the landscape will obliterate their soft outlines so that the joining line will be that of the horizon itself. When the clouds have been sufficiently printed remove the paper and place it in the frame containing the landscape negative, being as careful

this time as when first filling the frame to see that the corner of the paper fits squarely into the chosen corner of the frame so that the printing from both negatives will register as desired. Print this time with the mask at the top and the light an inch or two below the normal position. If all this is done correctly nothing in the finished print will indicate the use of two negatives.

7. *Plates.* — The variety and speed of plates should be chosen with reference to the character of the work to be done. For ordinary purposes the plates listed in the exposure tables in the third paper of this series under Classes 1¼ and 1½ are about right. Plates slower than these have very little more latitude for the ordinary landscape, but open landscapes and all distant views, such as mountain scenery, can often be made more satisfactorily on slower plates. Clouds do much to add atmosphere to landscapes and it is always better to get them in the same negative with the view if possible. Anything which requires correct rendering of color values, such as the clouds, distant blue hills, or the like, will be much more pleasing if made on orthochromatic plates. Backed, non-halation or double-coated plates are always desirable for landscape views. This is especially evident when trying to make views in the woods, or in any place where the contrasts are great. For the benefit of the few amateurs who do not understand the theory of backing plates it may be said that the rays of light which pass through the film of an ordinary plate and come to the back of the glass are in a large measure reflected there and reenter the plate at a different angle, thus causing the blurring of the high lights which is called halation. This fault is seen at its maximum where a brilliantly lighted object is contrasted with a dark part of the picture, and in such cases often causes sufficient local fog to entirely obliterate the outline and detail of the high lights. There are various remedies for halation. One is the use of non-halation plates differing from ordinary plates in that they are coated twice with the sensitive emulsion, the lower coating being much less sensitive than the upper. In this case the doubly thick and in part much less sensitive coating absorbs the rays before they get completely through the plate, and the reflection from the back is consequently much diminished. As these plates are necessarily more expensive than the ordinary variety, they have not come into the general use which they deserve. Another method is to back ordinary plates with an opaque material which has nearly the same index of refraction as the glass. In this case the light passes out of the plate into the opaque backing and is there absorbed. If the backing had the same refractive index as the glass, the whole quantity of light would pass out, but no substance has exactly the same index although some very nearly approach it.

8. *Development.* — Although pyro is without doubt the best general developer for all branches of photography, it is often found in landscape work that it acts a little too vigorously on the high lights, especially in the sky portions of the plate, thus failing to bring out sufficient detail in the shadows before the high lights have become too dense and hard. Either the high lights will become too dense, as just indicated if the time of development is long, or else the shadows will be nearly transparent glass so that they are almost entierly black in the finished print if the time of development is short. Soft rich negatives are essential to pictorial effect, and a "hard working" developer like pyro, which develops the image gradually step by step, will often produce harsh contrasts and too much vigor and brilliancy. This is especially true in case of underexposure. In the hands of an expert any pyro developer may be modified to yield beautiful results in nearly every class of work, but it is often a delicate matter and one requiring much knowledge and experience to accurately judge upon, and since this series of papers was intended primarily for beginners, to whom many of the devious ways of photography are as yet unexplored paths, in justice to them I do not think it right to advocate a complicated problem of addition and subtraction by which one developer may be made to fit all cases. This method is all right for the advanced amateur, but it has discouraged many beginners who would otherwise have continued and succeeded in their work. Those who wish to try the pyro formula given in the paper on "Development" will probably find that with correct or slightly overexposed landscape plates more than eight ounces of water may be required, and the alkali (Solution

RUDOLF EICKEMEYER, JR. THE SEA

No. 2) may be used a little in excess of the pyro to advantage in cases of underexposure in addition to the extra water added. For the average beginner a combination developer of eikonogen and hydroquinone does away with the complicated modifications sometimes necessary with pyro, furnishing a very useful developer for general work and especially so for landscapes or any kind of work which is benefited by fine detail and softness in the half-tones and requiring as much latitude as pyro gives. A very satisfactory formula is given below.

Stock Solution No. 1, Eikonogen, 180 grains; Hydrochinon, 45 grains; Sodium sulphite crystals, 3 ounces; Hot water, 24 ounces.

Stock solution No. 2; Potassium carbonate, 3 ounces; Water, 24 ounces. Allow No. 1 to cool before use. To develop, take two ounces of No. 1; one ounce of No. 2; and add one ounce of water. The addition of more water gives less contrast and density. About double the usual amount of water should be used with all developers for double-coated plates. Where overexposure is known beforehand, pyro is preferable, but old, used eiko-hydro, strengthened as development progresses with fresh solution and a few drops of bromide will give good results. Bromide has a marked effect with eikonogen and should be used with caution.

"OVER THE HILLS TO THE POORHOUSE, I'M WENDING MY WEARY WAY."

RUDOLF EICKEMEYER, JR.

Copyright, 1900, by the A. S. Campbell Art Co.

9. *Printing.* — It cannot be said that there is any one printing method which is best suited to landscape, or even for a certain class of landscapes. Every process is at times applicable. It is too often the case that the amateur learns how to use one particular process to the exclusion of all others and is satisfied. This is far too partisan. Every earnest worker should make it his business to study the view he is at work on, get the best spirit and sentiment of it, and then use the printing method which in his opinion furnishes the best medium of interpreting all the beauty of his conception of the scene, for in no other process of picture making can so much individuality be expressed. One person uses bromide, another platinum, another kallitype, another gum; each likes his method best and is justified in so doing, for he has used the method not merely to record facts but to express ideas. It is very true that certain processes are more applicable to certain circumstances than others. In general it may be said that the glossy papers are to be avoided in landscape as the matt surface papers give broader effects with more softness, absorbing rather than reflecting most of the light. For the beginner the "gaslight" papers are without doubt the best, and the advanced worker will find them so, as far as convenience and rapidity goes, if not in many other respects. It should be the aim of the worker to secure a medium giving soft effects whatever the process may be. All things considered, platinum probably covers a wider range of negative, gives greater latitude in results, more richness, softness, life, and atmosphere than any other process for landscape

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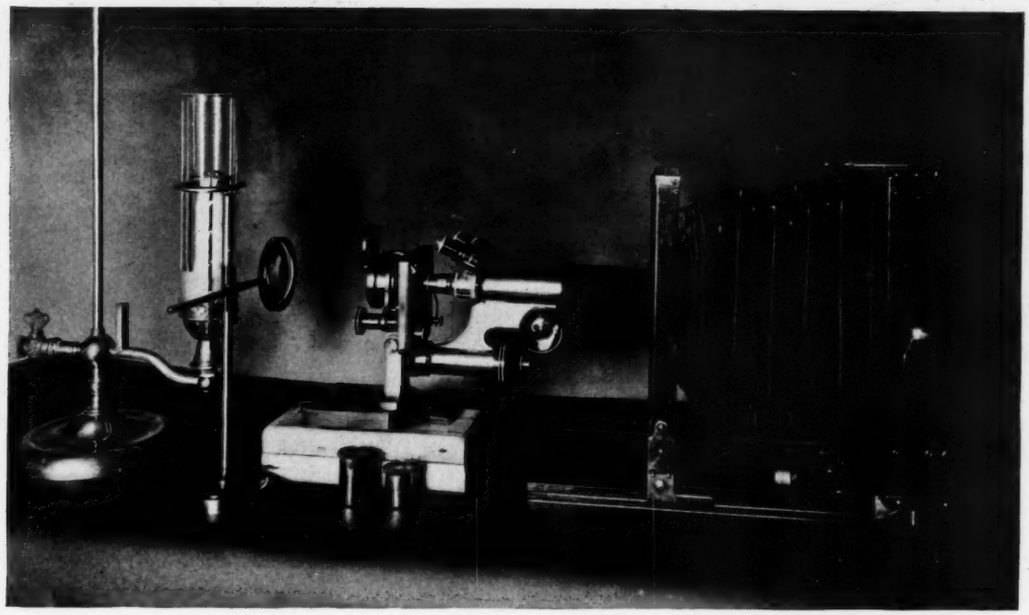
PORTRAIT OF MISS A.



C. H. CLAUDY COMPOUND MICROSCOPE AND CAMERA

work. It should be the ambition of every amateur to learn this process. A picture worth the making is worth experimenting on. Different papers should be tried as the worker becomes skilful in their use in order to determine which one most nearly expresses the facts and personal feeling inspired by the beauty of the view itself.

This article of necessity constitutes but a brief survey of landscape photography, and for the worker who is especially interested in the subject No. 7 of the *Practical Photographer* on "Landscape Photography," as advertised elsewhere in this magazine, furnishes a wholly practical working companion at a very low price. Its contents cover the subject fully, giving especial attention to composition, hints on selection and arrangement, cloud and sky, and figures in landscape.

WHAT THE MICROSCOPE SEES IN THE NEGATIVE

C. H. CLAUDY

The compound microscope is an instrument for magnifying very small objects to such proportions that their details are plainly discernible. Inasmuch as the smallest particle of matter, an atom, is inconceivably smaller than the smallest particle which can be seen with the greatest magnification obtainable, the limit of definition of detail is set always by the power at command, and never by the object. No matter how much we magnify and how much we see, there is always more, which we have not yet made visible and which must remain unknown until greater magnifying power is at hand.

On the other hand, the immediate structure of any object is often plainly revealed with a low magnification, and the immediate structure is all that interests us about a great many things. The human eye, for instance, can see no hairs on the wing of a fly, — a very moderate magnification will show these plainly. No magnification at command, however, will show hairs on the hair, supposing, for the sake of argument, that such things exist.

C. H. CLAUDY — PNEUMATIC SWEEPING MACHINE

If we turn the microscope on a photographic negative, different degrees of magnification will show us different things, but the highest will not show us all there is to be seen. I mention this in the beginning lest some misread the title into a promise to tell all that there is to tell about the minute structure of a plate.

Before calling your attention to the accompanying photomicrographs (photographs made through a microscope), it may be interesting to learn how these are made.

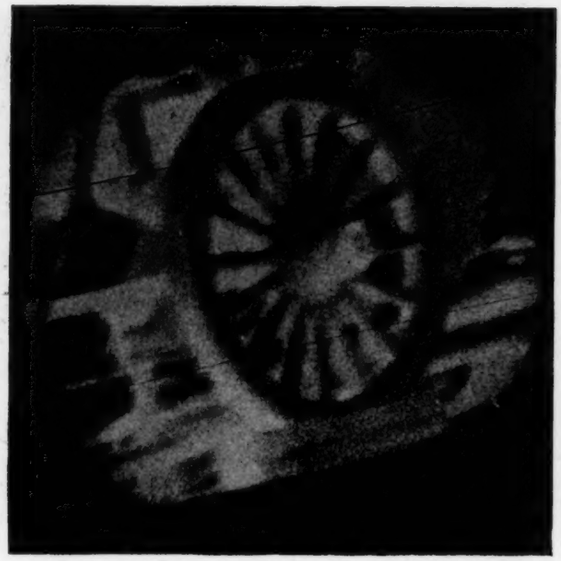
The microscope, as seen in the illustration, is composed of a tube with a lens at either end, a means for raising and lowering that tube through a space of several inches, a further means for moving it very slowly through a space of about an eighth of an inch, a stage on which the object to be magnified is placed, and a mirror and condensing lens beneath the stage to throw the light up through the object and the tube to the eye of the observer.

Any one with a clear comprehension of what happens when the camera is pointed at an illuminated object should have no difficulty in understanding the action of a microscope. The lens at the lower end of the tube (there are three in the picture, mounted on what is called a revolving nosepiece, so arranged that any of the three may be brought into position with the minimum of trouble) is called the *objective* and is similar in its action to a photographic lens of extremely short focus. Pointed at an object on the stage, properly illuminated, it projects a real image of the object to a focus near the top of the tube. A ground glass placed over the top of the tube will make this real image visible in the same way the ground glass does the image in the camera. It is too small for service, however, so an eyepiece is inserted, which serves to make the image visible to the eye and to magnify it at the same time.

Now if the microscope is made horizontal and connected to the end of a camera so that the joint is light-tight, this enlarged image will be thrown on the ground glass of the camera and, if the plate is put in and an exposure made, a photomicrograph will result. The eyepiece can be used or not, as desired, the image being smaller without it than with it. To this broad outline should be added consideration of the different means for illuminating the object, the focusing of the image, etc., but as this is not an article on the ways and means to elementary photomicroscopy, such considerations will be omitted.

In searching through a somewhat large collection of negatives for one which would provide an object in itself not more than a quarter of an inch in size, I came across a photograph of a pneumatic sweeping machine, at work on the Capitol Building at Washington. This seemed to be sharp and the wheels of the wagon were small enough for my purpose. Accompanying this you will find a reproduction of that wagon, and the smaller of the two wheels resting on the ground is the one I photomicrographed three times, at three different magnifications.

A word as to the meaning of the expression "magnified ten diameters" and "magnified ten times." "Magnified ten diameters" means that an object one inch each way appears to be an object ten inches each way. "Magnified ten times" means that an object one inch each way appears about three and one tenth inches each way. Magnification in "times" means magnification of area; magnification in diameters means what it says. A magnification of ten "diameters" means a magnification of one hundred "times"; for an object one inch each way,



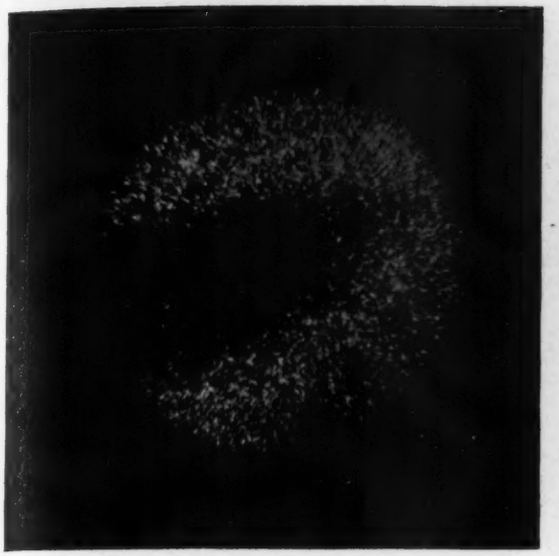
WHEEL ENLARGED 15 DIAMETERS

HUB ENLARGED 30 DIAMETERS

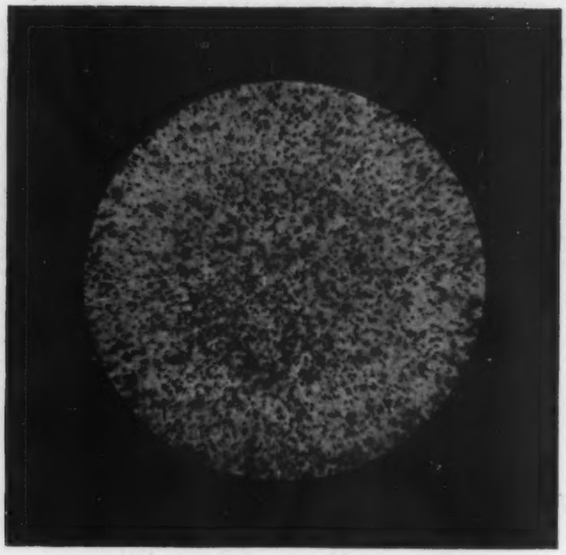
magnified until it appears ten inches each way would be big enough to contain one hundred objects of its true size. Consequently, when I speak of an image magnified forty diameters, remember this means sixteen hundred times, and when I show you a photomicrograph magnified two hundred and thirty diameters, remember it means that you are looking at something fifty-two thousand, nine hundred times bigger than it really is.

The first photomicrograph I made for these illustrations was of a magnification of fifteen diameters. The original plate was five by seven inches. An ordinary bromide enlargement to this scale would be eight feet nine inches by six feet three inches in size, a proportion, as you know, sufficient to destroy all detail in any image ever thrown on a screen for enlarging purposes. Yet here (such is the beautiful definition of the instrument and the care taken in the work) the grain, while showing plainly, does not alter the picture to any great extent. As this photomicrograph was taken of a negative, the resulting photomicrographic negative was really a positive, and the print, again, a negative. Still it is easy to trace out the shadows and the high lights by reference to the little cut, before referred to, of the wagon from which this was made. Fifteen diameters was about the least I could comfortably get from the instrument I used and I own I was surprised to find as much detail in so great (photographically) an enlargement. I could not quite understand the black lines running across the print and at first supposed them to be scratches in the *photomicrographic* negative. But, on examination of *this* negative under the microscope, I found that the film was not abraded and, on a more careful examination of the original negative, saw that the scratches were in *it*, but so fine as to be quite invisible to the naked eye.

If I was surprised at the definition in the first negative I made, at what was a small microscopical, but would be a great photographic magnification, I was not disappointed when I made the next exposure. This photomicrograph is of the hub of the wheel and magnified thirty diameters, or nine hundred times. To obtain this result with a bromide enlarging apparatus, the paper would have to be (for a 5 by 7 plate) seventeen and one half feet long and twelve and one half feet wide! Here the image breaks down very plainly and the silver grains of the negative are distinctly apparent. The light parts are, of course, the shadows; and the dark parts, the high lights. In the original object, the spokes, as they close up at the hub, form acute angles, each



SPOKES ENLARGED 105 DIAMETERS



"CLEAR GLASS" ENLARGED 230 DIAMETERS

with the other. The rounder ends of these dark streaks, — the high lights on the spokes, — show how sharp the original was focused, for, remember, this photomicrograph is nine hundred times the original object in the original negative in size! Divide the distance across one of these dark streaks by nine hundred and you will have, approximately, one thirty-sixth hundredth of an inch as a result, the distance across one of these points. And yet you will find those who complain of coarseness of grain in a plate!

Turn your attention now to the third photomicrograph, which is of one of these points by itself, magnified one hundred and five diameters. A bromide enlargement to the same scale would be approximately 61 x 44 feet in size. Think of that! This photomicrograph is eleven thousand twenty-five times as big as the point of the high light in the negative from which it was made. Here the silver grains are of such size that they can be measured on the print with a pair of fine bow compasses, scaling an average of a fiftieth of an inch in size. But I reserve more measurements until I finish telling you about the fourth and last photomicrograph which goes with this paper. This, I am sure, will surprise you as much as it did me. It is a photomicrograph of what appears to be clear glass at the edge of the plate where the plate was protected from the light by the edge of the plate-holder. The magnification is two hundred and thirty diameters, or fifty-two thousand nine hundred times. The amount of plate photomicrographed was exactly one one-hundredth of an inch across. Now, if you have nothing else to do, set a ruler across the center of this circle and count the black dots which touch its edge. Really, — I am not trying to suggest a joke. You will find that the average is about sixty. And these black dots, which are grains of reduced silver, caused either by chemical fog or fogging in handling the plate, do not by any means touch each other. If we arbitrarily decide that their average size is a fiftieth of an inch, then it would take about one hundred and twenty, touching, to stretch across this circle. As the circle is of a space one hundredth of an inch across, the actual size of these silver grains, according to this calculation, is one one hundred and twentieth of one hundredth, or one twelve-thousandth of an inch. Think of *that!* Your negatives are formed of tiny bits of silver, each one twelve-thousandth of an inch in diameter. Magnify one of these twelve thousand diameters one hundred and forty-four million times and it would be an inch each way. Is it possible, do you think, for any one to realize what an infinitesimal bit of space one twelve-thou-

sandth of an inch is? A horse car moving that distance every second would require thirteen and one half years to travel an ordinary city block! The distance between the leaves of a closed book is great compared to it. Yet it is, within an approximate error of twenty-five per cent, the size of the silver grains in the clear glass portion of an Orthonon plate developed in pyro, with the ordinary precautions to prevent fogging.

I am basing my estimates of magnifications here on the assumption that the editor will reproduce the photomicrographic prints the same size as the originals. If he increases their size, he increases the magnification without showing any more detail, and if he decreases the size, he decreases the magnification and detail and does not gain any brilliancy, microscopically speaking.

The calculation of the degree of magnification is made in this wise. Having arranged the combination of eyepiece and objective to be used in taking any given picture, for the object is substituted a micrometer scale, which possesses portions ruled for one, two, five hundred, and five thousand lines to the inch. By looking at this an accurate measurement of the extent of the field of view is obtained. Consequently, if I know that the original field of view was one hundredth of an inch in diameter and the resulting photomicrograph is two and one third inches across, obviously I have magnified two hundred and thirty diameters.

In the succeeding article I shall endeavor to show some of the remarkable things which the microscope shows in some varieties of photographic prints, and also to explain a little more about the eyepieces, objectives, condensers, and stops used in making these photomicrographs.

THE SELECTION OF ART PHOTOGRAPHS

WILFRED A. FRENCH, A. M.

When we recently called attention to the great lack of discrimination on the part of the general public in the selection of photographic reproductions of works of art, notably of famous paintings, we had no conception of the amount of ignorance that existed on this subject. This complaint refers not only to laymen, but to persons practicing photography, professionals as well as amateurs. This was demonstrated fully at the convention of the Photographers Association of America, held in this city last month, at which the principal art feature was the PHOTO ERA display of over one hundred art prints and photogravures of the old masters from the famous art publishing firm of Franz Hanfstaengl. The numerous excellences of this collection were commented upon by the speakers from the platform and by the critics of the daily press. To leisurely study these rarely beautiful reproductions of masterpieces of European picture galleries, exceptionally well displayed and lighted as they were, was deemed a privilege by many. To those whose acquaintance with the works of great painters was limited to indifferent copies of original photographs this collection was a revelation and a treat. The clearness and accuracy of detail, the fidelity of color values, the harmony of tonal gradations and the warm sepia tone of each individual print justly excited the admiration of every one. There was not one impression in which the highest light was pure white. This circumstance alone proved of value to the investigator. Never before have the advantages of the carbon printing process been so brilliantly displayed, while at no previous photographic convention has been shown a collection of art photographs of so important a character. Indeed, it is generally admitted that this is the first instance in this country where the value of photography in correctly reproducing the color values of oil paintings has been successfully demonstrated. It, therefore, behooves our art museums, public libraries and schools — institutions as well as individuals — to exercise intelligent discrimination in the choice of photographic reproductions of works of art, — paintings, sculpture, tapestries, etc., designed to serve as a medium of art instruction. It is not enough to be prepared to acquire such photographs regardless of cost, for a high price is no guaranty of the technical superiority of a photographic reproduction — print or photogravure — any more than it is of the artistic excellence

FROM AN AMERICAN COPY

FROM AN ORIGINAL CARBON PRINT

or genuineness of an oil painting. Expert knowledge and practical experience are the requisite essentials in the acquisition, or acceptance as donations to public institutions, of photographic copies of works of art. The only alternative is an absolutely reliable source of supply — an art-publishing firm, the name of which shall be a synonym for the highest standard of honesty and excellence. A list of such concerns, including the best houses of the world, was published in the preceding issue of this magazine.

We recently pointed out the technical difference between the highest and the inferior grade of photographic reproductions of famous paintings and sculptures, intending at the same time to practically illustrate our point. As lack of space prevented, we now present what we consider examples of good and bad reproduction of a famous painting—Rembrandt's so-called "Johann Sobieski, King of Poland," one of the gems of the Hermitage Museum at St. Petersburg. One of the two half-tones is from a carbon print by Hanfstaengl, showing the richness of detail and harmony of gradations from the highest light to the deepest shadow. The other was made from a copy of an inferior photograph which we purchased of a well-known art dealer. Comment on the latter is unnecessary.

EDITORIAL DEPARTMENT

THE BOSTON CONVENTION

Under the presidency of George Graham Holloway of Terre Haute, Ind., the Photographers' Association of America held its quarter centennial convention in Boston, August 8–11 inclusive. The attendance was the largest ever recorded at any previous convention, the manufacturers' exhibit was the most successful ever given, the addresses were of the first rank, one of them being accorded the honor of being published and preserved in pamphlet form by vote of the Association — while the picture show was excellent. The entertainments planned, which included two musical concerts and a sail down the harbor, went off without a hitch. The PHOTO ERA exhibit of carbon reproductions from the old masters attracted much attention, while all agreed that the PHOTO ERA concert on Thursday evening, under the management of Mr. Wilfred A. French, touched the high water mark of artistic and social success, at the convention. From start to finish there was nothing to mar the complete realization of the program as planned. The convention moved like clockwork to the end.

Rarely does it happen that a convention of this kind is pitched upon so high a plane and kept there as was this Boston convention. The names of the Executive Board for 1905, headed by George Graham Holloway, President, should be written high up upon the Association's roll of honor. Their achievement at Boston marks an epoch in the history of the Association's progress. The election of Charles Wesley Hearn as the new President gives much promise for the future, as he is a man of large executive ability and of untiring energy. If we can judge the future by the past, his administration of the affairs of the Association during 1906 should be distinguished and progressive.

WOMEN PHOTOGRAPHERS

One of the most striking features noted at the recent Boston convention was the large attendance of women photographers at the various sessions. They followed the proceedings with the closest attention, and indicated by their applause from time to time the deep interest they took in all that went on. Mary Carnell of Philadelphia, the Gerhardt sisters of St. Louis, Mrs. Rhinehart of Omaha, Miss Hall of Brookline, and Miss Reith of the Strauss Studio, St. Louis, were some among the many we noticed in constant attendance at the meetings.

It brings to mind again the fact that we have so often emphasized in these pages, viz.: that no better opportunity for professional success is offered to women to-day than may be found in the comparatively unoccupied field of photography.

It is a new field open to women of good taste and artistic refinement with industrious habits and fair business ability. A year's preparation of study, reading, and practice as amateur photographers, or better still a training in some well-established studio would soon equip them to make the start. Then, agreeable manners, well-directed intelligence, good judgment, close application to business would soon bring its own rewards.

Portraiture by photography is a work which requires a certain deftness of sense, which is inherent in most women, and which is as necessary to successful photography as it is to the proper care of the sick. The ability to create the picture which the imagination sees is the first step in picture making. And the average woman's intuitive grasp of graceful line and pose would soon discover a charm and delight for the sitter in the picture that was not suspected before. Next to beautiful pictures, the receptionist lady is the most important factor in the successful studio. Standing, as she does, between the public and the photographer, her tact and her ability can make or mar the artist's success. Her importance was so recognized by the convention that an evening was devoted to a discussion of her work, under the leadership of Chas. W. Hearn.

PHOTOGRAPHY A FINE ART

Without the resolution in your hearts to do good work, so long as your right hands have motion in them, and to do it whether the issue be that you die or live, no life worthy the name will ever be possible to you; while in once forming the resolution that your work is to be well done, life is really won, here and forever. — JOHN RUSKIN.

These words of the greatest art critic of modern times are full of inspiration for the serious worker. They are specially valuable for the photographer at this time, when the recognition of his art is so close at hand. One of the most encouraging features of the recent Boston convention was the deep interest and enthusiasm with which the professionals received the address on "Photography a Fine Art — the Camera a Medium of Individual Expression." The convention voted unanimously to print this address in pamphlet form, that it might be preserved and read by all its members. Some years ago such a subject would have been received with misgiving, not to say with indifference, by any gathering of professional photographers. The struggle for bread and butter was so great, and the tide of commercialism so strong that the chase for the almighty dollar crowded out every other consideration. But the world does move, and among the arts photography is moving the fastest. It appears that at nearly all the recent international expositions, notably those held at Glasgow, Lille, and Turin, photographs have been hung in the Fine Arts sections with paintings, etchings, wood engravings, etc. In Germany, at the three great annual art exhibits, in Berlin, Dresden, and Munich, photography has been recognized. At Dresden, from May to October, 1904, were hung two hundred and six photographs, in a pavilion adjoining the Fine Arts exhibit. The same ticket admitted to all, both shows being held under the same auspices. At Munich the photographic exhibitions are held under the same or similar conditions. Finally, in Paris, at the annual autumn salon, held in the Petit Palais last year, photographs were accepted and hung in the same building with paintings; thus giving the final sanction to photography as a fine art, from the highest art tribunal in the world.

With these facts in his possession the photographer should adopt the motto of Ruskin given above, and resolve to do good work, so long as his right hand has motion in it, if only for the sake of advancing himself and his profession.

A WORD WITH OUR READERS

We have recently had several complaints from readers that they were unable to buy the PHOTO ERA in places where they expected to find it on sale. While we try to have the PHOTO ERA carried by dealers everywhere, some do not desire to handle it, and others we have perhaps not reached. We would therefore esteem it a favor if our readers would let us know of places where the PHOTO ERA should be on sale and is not. The proper way of ensuring regular receipt of the magazine, however, is to become a subscriber and thus receive it promptly by mail on or before the first of each month. We shall return to this subject in our next issue and offer some strong inducements for every reader to become a subscriber for the ensuing year.

We also wish again to call our readers' attention to the other photographic publications of this company, *The Practical Photographer* and *Art in Photography*. Both show a healthy growth considering their age, and the first, particularly, has a far larger circulation than the PHOTO ERA at a corresponding period of its growth. The early numbers are almost out of print, less than fifty copies of some being in stock, and complete sets will soon be impossible of attainment. Orders for missing copies are solicited now, as the opening of the fall campaign will soon put the early numbers out of print. Of the first number of *Art in Photography* but six copies are left, and these may be obtained at $3.00 each until all are sold

THE ROUND ROBIN GUILD

Conducted by Elizabeth Flint Wade. Specially designed for the amateur photographer and the beginner. Membership may be obtained by sending name and address to the PHOTO ERA.

R. I. CAUGHY — FIRST PRIZE, CLOUDS

"O golden month, how high thy gold is heaped!
The yellow birch leaves shine like bright coins strung
On wands; the chestnut's yellow pennons tongue
To every wind its harvest challenge. Steeped
In yellow, still lie fields where wheat was reaped;
And yellow still the corn sheaves, stacked among
The yellow gourds, which from the earth have wrung
Her utmost gold."

September — The gold month of the year. For the saddest days are not yet with us, and golden-rod blooms on the hill, in fence corners, and by the roadside. The birds in noisy flocks discuss their journey which they purpose taking to warmer climes and softer airs. All the fruits of autumn are gathering in from the mellow sunshine stores of richness to delight us when snow lies deep about the doors and winter winds whistle boisterously up the chimneys.

September is the crown of the year. Our vacation days are over, and days of toil lie before us; but September beckons us to linger in the fields, to roam through the still green woods, to wander by the singing waters, and obeying her request we cheat ourselves into the belief that winter is far away.

But September days will not linger. They come, they go; and close upon their heels treads the royal October processional.

The trees — our friends the trees — are already showing here and there that they are adorning themselves for the grand display. How the aspect of the trees changes the appearance of the landscape. Stretching their bare boughs 'neath wintry skies, covering themselves with faint soft gray like misty garments, stepping forth in fresh spring green, standing listless in the deeper tones of summer, or gorgeously decked to usher out the departing year, — in each and every phase they are beautiful.

One cannot imagine a treeless landscape. Yet there are such, and not so many leagues' travel from our tree-peopled land, either.

THEODORE D. HURD — FOURTH PRIZE, CLOUDS

TREES IN LANDSCAPES

LISTEN. A traveler from the East was waiting in a little way station in Arizona for his train. His companions were a mother and child. The little girl of perhaps seven or eight years was dancing about under two dejected-looking cottonwood trees that stood at the side of the little shanty that served as a station. She laughed and waved her hands, and called to the rustling leaves as if they were loved playmates.

The traveler watched the child, and by and by turned to the mother and said, —

"Your little girl seems to enjoy those trees."

"Oh, sir, indeed she does," was the reply; "and well she may — she never saw a tree before!"

Charles Dudley Warner, in his book about "Badeck and That Sort of Thing," says that he never knew how much it added to the beauty of a river to have water in it until he visited Nova Scotia and saw the Gaspereaux at low tide. The wonderful tides that ebb and flow in the Bay of Fundy twice a day empty and fill the rivers which flow into it, and the beautiful Gaspereaux which runs through the Acadian valley becomes at low tide a channel or deep gully of slippery, slimy mud.

Had Charles Dudley Warner visited Arizona and the Navajo country, he might have said that he never knew how much trees add to the beauty of a landscape until he saw those treeless plains and deserts.

The traveler to whom allusion has been made, journeying across the Navajo desert, stopped over night at an Indian trading post. The next morning, being rather uncertain of the route, for there are no main traveled roads, no guideboards to mark the way, and at the most a bare suggestion of a highway, the party asked explicit directions.

"You must go on about twenty miles," said the trader, "until you reach a certain tree, then you must bear to the right."

"But how shall we know the tree?" was the question.

"Why, you can't mistake it if you try," answered the trader. "There is only one tree."

They found the tree, a stunted, gnarled, and knotted thing, which bore on every part the marks of its struggle for existence.

Would not those people who dwell in those silent places give thanks for our wealth of trees? Like the East Indian — they on the Indian Sea by the isles of balm, — they would say, "Allah il Allah! Thanks to Allah who gives the trees!"

Have any of our members thought of this wonderful gift of trees when making their studies for our competition, "Trees in Landscape"?

CHAS. VANDERVELDE — FIRST PRIZE, ANIMALS

ROUND ROBIN GUILD COMPETITION

SUBJECT for the September competition, "Foreground Study." Closes October 31.

First prize: A yearly subscription to *Art in Photography*, value $10.00.

Second prize: $5.00 in photographic books or magazines, published or advertised by us, to be chosen by the winner.

Third prize: The choice of a yearly subscription to the PHOTO ERA or the *Practical Photographer*.

Fourth prize: One number of *Art in Photography*, value $2.00.

SUBJECTS FOR COMPETITION

August. — "Trees in a Landscape." Closes September 30. Any picture in which more than one tree enters as an important feature of the composition.

September. — "Foreground Study." Closes October 31. Any picture in which the foreground or object in it forms the chief interest. The space above the horizon line may not be more than one quarter of the picture.

RULES

Any number of prints may be submitted by any member of the Round Robin Guild. Membership in this is free, and may be obtained by application to this office. One or two recent prize winners who are not members of the Guild may obtain their prizes by joining.

Every print must bear on the back the title, author's name and address, and Guild number, with the words "Round Robin Guild Competition." Unsuccessful prints will be returned if postage is enclosed and request to that effect written on back of print. Prints not so marked are liable to destruction after judging.

AWARDS

THE competition "Animal Studies" brought a large collection of pictures from members in nearly every State in the Union, and also from Canada. Some very interesting pictures were sent and some very unusual ones. Now that hunting with the camera is taking the place of hunting with guns, the results are far more gratifying. Instead of a mangled body, we have the wild creatures in their

GRACE E. MOUNTS SECOND PRIZE, ANIMALS

native haunts. Mr. F. S. Andrus of Lowville, N. Y., sent a picture of a woodchuck sitting at the mouth of his burrow taking a survey of the scene, and a picture of a chipmunk coming out of the entrance of his home in a hollow tree. Mr. C. J. Naylor of California sent an interesting picture of an Angora goat coming round a rocky spur of a mountain. A number of bird pictures were sent in, and members who sent them are requested to send them in for the competition of bird life. A mocking-bird on its nest was one of the pictures and a blue-bird feeding its young was another, both unusual and successful studies of birds.

The prizes are awarded as follows: —

First prize: Chas. Vandervelde,
Second prize: Grace E. Mounts,
Third prize: John M. Schreck,
Fourth prize: Edward E. Bowman.

Honorable mention: F. S. Andrus, Charles E. Bali, Frank E. Church, H. P. Dahlen, Fred. Farrington, Miss Hattie Goodnow, Miss Lida Hutchings, Clyde Merrell, Lawrence Macomber, C. J. Naylor, H. F. Robinson, Mrs. E. G. Rolfe, Allie G. Sawyer, L. L. Shaw, William Spanton, John Waddell, Robert E. Weeks, G. Wallace Williams, C. M. Whitney.

PHOTOGRAPHY IN ILLUSTRATING

THE number of tramp photographers is legion, the number of specialists in this field is comparatively few. Doubtless this is due to the fact that the camera is one of the most versatile of instruments, and one longs to exploit it in every field which opens before him. Many amateurs wish to turn an honest penny with their instruments, but it is not until one sets himself a special task and devotes himself to some special work that he can be at all sure of remuneration for his efforts. I have an instance of this in mind which has just come under my observation. A writer on natural history wished some photographic illustrations made for an article on grasses. An amateur offered to do the work for him and exhibited some of her pictures as a proof of her ability. The prints ranged through a wide list of subjects, their qualities being as diversified as the subjects. However, she was given a trial, and many plates and much time were wasted, with far from satisfactory results. The consequence was that the author had to seek out a photographer who had made a specialty of photographing still life, and who, being skilful in this field, turned out some beautiful pictures.

One has only to take up some special branch of work, pursue it steadily and systematically, to make this work of monetary value. More and more the camera is coming to the front in the line of illustration, especially in works of science and nature.

Works of science derive their value from the accuracy of their minute detail. Take, for instance, the science of zoology. The importance of having good pictures of rare specimens is at once obvious, but most of the works on this subject are illustrated with drawings, and many errors naturally occur, both confusing and misleading to the student of natural history.

Botany has advanced farther than zoology, owing to the fact that plants and herbs were cultivated for medicinal purposes long before they were dissected and classified, and the botanist had his living specimens which he might study at his leisure. There is good work along this line for the amateur photographer, most books on nature study being illustrated with photographs. However, there is room for great improvement in these same illustrations, and the amateur who devotes himself to becoming an expert in this department has a lucrative employment assured.

Medical and surgical science have impressed the camera into service, and depend on it to mark the progress of all medical operations.

If one does not care to work along scientific lines, then industrial photography presents a diversified and remunerative field. The photographing of commercial products is a paying business and one which is daily increasing. All of the railroads now send out folders with photographic illustra-

tions showing the attractiveness of the route over which the road runs.

The daily papers use many illustrations, and the photographing of current events is one of the features of our daily news. Many an honest penny may be turned in this department, even though the amateur be not counted on the staff of the paper.

It is the amateur who is willing to work, and who is willing to work along a certain line until he has become a master of the same, who will win success.

Do not be a tramp photographer, nor one of those "wandering Thugs of art" who take everything within the field of the lens and yet take nothing worth preserving.

JNO. M. SCHRECK — THIRD PRIZE, ANIMALS

SENSITIZING PAPER

HAVE you ever tried applying sensitizing solution to paper by means of an atomizer? The idea was suggested some dozen or more years ago by Mr. E. W. Newcomb, and the editor of the Round Robin Guild has found it a very effective and simple way of obtaining certain effects in pictures, not otherwise possible with a paper evenly sensitized.

The atomizer used should have both tube and stopper of hard rubber, as metal either corrodes or injures the solution. The spray thrown should be so fine as to be a mist, and it is wise to test the atomizer before purchasing.

The first attempts are always experiments, so the amateur will do well to make his first trials with blueprint solution, that being the cheapest to prepare and the simplest. Then, too, when dry the paper shows just where the sensitizing solution has been applied.

Fasten the paper to be sensitized to a flat, smooth board by means of thumb tacks. Set it in a slightly slanting position and holding the atomizer perhaps a foot away from the paper direct the spray to the part of the paper where the heaviest or most distinct printing is intended. Squeeze the bulb gently so as not to soak the paper, and permit the solution to gather and run off. Where the solution is to be applied lightly so as to secure vignetted effects, hold the atomizer farther away from the paper and do not apply so freely.

When sufficiently sprayed, dry the paper in a dark room and print as for regular blue-prints.

When sufficiently skilful with the applying of the spray as to obtain the desired results, try other solutions of silver and of uranium, formulas for which may be found in recent issues of the PHOTO ERA.

This way of sensitizing paper will suggest many ideas for decorative work, such as menu cards, letter-heads, postal cards, calendars, etc.

COMPOSITE PHOTOGRAPHS

THE following directions for making composite photographs are given at the solicitation of a number of our Guild members.

To make a composite photograph one makes several exposures on one plate of as many different subjects as there are exposures.

A seat is arranged and the place where the first subject's head comes carefully marked. All succeeding sitters must occupy the same position. Each one is posed in the same position, taking either a full face or a direct profile. The full face is the easiest to manage for the beginner. To regulate the time of exposure for a composite picture, divide the time required to make a normal exposure by the number of subjects that are to compose the composite picture. If the number is ten and the time of exposure ten seconds, then one second is allowed to each sitter. It is wiser to use a slow plate and make the exposure a little longer, rather than to use a very fast plate.

Place the first sitter in position, make the exposure, close the shutter and pose the next sitter, and so on until all have been taken. Use a slow developer; and if there are marked blemishes in the plate, tone them down by retouching.

At one time composite photographs were very popular, — football teams, baseball teams, athletic clubs, literary clubs, pupils pursuing the same studies, etc. The picture is supposed to bring out the prominent characteristics of the company thus photographed.

Francis Galton, the English scientist who originated the plan of making pictures in this way, advanced the idea that if a picture of a family of children should be made in every six months, one would find it a very interesting study of the growth of a family type or characteristic.

One can get a great deal of amusement out of experiments in composite photography. A dozen girls wearing hats photographed in a composite picture is very amusing, the head gear being unlike any creation ever evolved by the most erratic milliner.

DEVELOPING POWDERS

DEVELOPER in the form of powders is much more convenient for the amateur than developer in solution. Put up in quantities sufficient for developing two or three dozen plates, the solution is made up and when used thrown away. Developer in solution is apt to oxidize if left standing any length of time. Metol hydrochinon will oxidize in a few days if the bottle is not sealed.

The dry ingredients keep indefinitely; and when mixed for use, one is sure of fresh developer of uniform strength and accurate action.

To prepare developing powders, one has simply to separate the chemicals given for the formula into small quantities, wrap in waxed paper, and store in a tin box or in a glass jar with screw top, such as is used for Higgins' paste. Two formulas for developing powders are given, both of which work well.

For hydrochinon developing powders, divide ½ oz. of hydrochinon into eight parts, 30 grains to a part. For each thirty-grain packet of the hydrochinon, make up a package consisting of ¼ oz. granulated sulphite of soda and ¼ oz. carbonate of potassium. To distinguish between the two chemicals and avoid mistakes, have the outside wrapper of the hydrochinon blue, and the outside wrapper of the soda and potassium red. When ready to develop, dissolve a hydrochinon packet in 8 oz. of water, and when thoroughly dissolved add the contents of the soda and potassium packet. If the developer works too rapidly, dilute with more water. This developer gives negatives with clear printing qualities, and prolonged development will not fog the plate.

Metol hydrochinon powders are put up as follows: Make up packets containing 15 grains each of metol and hydrochinon. For each packet of this developing agent, make up a packet consisting of ½ oz. sulphite of soda crystals and 150 grains of carbonate of soda crystals. To mix, dissolve the metol-hydro packet in 10 oz. of water, and add the soda packet. This is a fine developer for transparencies and lantern slides, giving a rich, warm black and bringing out clear, sharp detail. This is also a fine developer for gaslight papers, the prints developed not requiring fixing in an acid bath, as this developer does not stain.

OLD ACQUAINTANCE

DOUBTLESS our competitors think that the competition of "Old Acquaintance" has been forgotten, for it closed some time ago. Owing, however, to the monthly competitions being so well patronized, the special competition was moved on. Many excellent pictures were received, the set taking first prize going to Mr. James A. Young, Pictou, Canada, and the second prize to Miss Jean Hutchinson, of New Jersey. Mr. Young's pictures of the miller in the old mill and of the cobbler at his bench are especially interesting, while Miss Hutchinson's picture of the spinster who lives by herself on the outskirts of the village is very good indeed.

Curiously enough, Mr. Young introduces us to the masculine life, while Miss Hutchinson has chosen the feminine life of the village.

ANSWERS TO CORRESPONDENTS

HARRY ESTILL. — Amidol is a very energetic developer and produces a negative of excellent printing qualities. It acts quickly, the development being completed in about three minutes. A good formula is made of amidol, 20 grains; sulphite of soda crystals, 90 grains; water, 10 oz. When ready for use, add a few drops of a ten per cent solution of bromide of potassium.

G. H. L. — There are no dues nor fees in the Round Robin Guild. Any amateur may join, and on receiving name and address membership card and circulars will be mailed to you. Use a ray filter for pictures of clouds. You will get better results for the purpose for which you wish to put the negatives.

SARA F. — Use the non-curling films and you will have no trouble with the films not remaining flat both during and after development. Before development place the films for two or three minutes in water.

G. HARDIN. — You may take part in as many of the contests given by the Round Robin Guild as you desire. If one takes a prize in one contest, it does not debar him from entering pictures in the next contest. Subjects are published three or four months ahead, so that the amateur may have plenty of time to make pictures.

L. P. A. — Exposure meters are sometimes very convenient instruments to have, but you would find it burdensome to confine yourself to their use entirely. One must learn to judge the actinic power of the light, which can be determined in a great measure by the illumination of the ground glass. There are exposure tables for conditions of weather and for interiors.

B. R. T. — Your negatives, which since intensifying with mercury have faded, may be restored by soaking them in a preparation of Schlippe's salts, 40 grains; water, 4 oz. Let them remain in this solution until they are of the desired density, wash well and dry.

THE QUARTER CENTENNIAL CONVENTION OF THE P. A. OF A.

On Tuesday, August 8, the Photographers' Association of America opened its Twenty-fifth Annual Convention at Boston, Mass. It is probable that never before has there been such an outpouring of photographers, manufacturers, and dealers as thronged the Mechanics Building during the four days of this Quarter Centennial. On the whole the arrangements were excellent, and the various officers and committees deserve great credit for providing one of the most pleasurable and instructive conventions the Association has ever known.

The President, George G. Holloway of Terre Haute, Ind., called the convention to order and introduced Lieutenant-governor Curtis Guild of Massachusetts, who welcomed the photographers in the name of the city and of the State, also expressing great interest in their work and urging them to hold the art of photography high in their estimation. Morris Burke Parkinson of Boston responded to this address of welcome in an able manner, and was followed by President Holloway, who thanked the Lieutenant-governor for his welcome and in the name of the Association welcomed the delegates to the convention. The principal speaker of the day was Thomas Harrison Cummings of Boston, Editor of the Photo Era, who delivered an address on "Photography; Its Recognition as a Fine Art, the Camera a Means of Individual Expression." By special motion it was unanimously voted to reprint this address in pamphlet form, for distribution among the members of the Association. Alfred Holden, W. M. Hollinger, and G. Cramer closed the day's session with informal talks on photographic subjects. In the evening an officers' reception was held in Paul Revere Hall, at which C. W. Hearn of Boston presided. George Rockwood of New York, C. L. Lewis of Toledo, Frank Puffer of New York, and C. J. Van Deventer of Decatur, Illinois, were among those who spoke on the "Reception Room."

Quite a portion of Wednesday's session was devoted to the reports of the various officers. F. A. Bement of New York was the principal speaker of the morning, and his address on "The Art of Elimination," using the illustrations of the August Photo Era as examples, proved to be one of the most instructive of the convention. E. E. Shores of Indiana also spoke on "The Financial Side of our Profession."

Wednesday evening the entertainment committee provided a very enjoyable concert at Paul Revere Hall which was well attended.

Sidney Allan addressed the convention Thursday morning on "A Plea for Good Taste and Common Sense." The lecture was well received and had many good points. At this session the election of officers was held, resulting as follows: President, Chas. Wesley Hearn of Boston; First Vice-president, C. J. Van Deventer of Decatur, Ill; Second Vice-president, G. F. Bradley of New York; Treasurer, F. R. Barrows of Boston; Secretary, G. Edward Wilson of Savannah, Ga. It was also decided at this time to hold the convention at Niagara Falls next year.

In the evening, the Photo Era staff gave a complimentary concert in Jordan Hall, N. E. Conservatory of Music, before a large and appreciative audience. It was under the direction of Mr. Wilfred A. French, who had secured a musical treat which proved both an artistic and popular success.

All interest Friday morning centered itself upon the announcement of prize awards, which were as follows:—

GRAND PORTRAIT CLASS

1st. Dudley Hoyt, Rochester.
2nd. M. B. Parkinson, Boston.
3d. J. W. Porter, Youngstown, Ohio.

GENERAL PORTRAIT

1st. J. C. Strauss, St. Louis.
2nd. S. H. Lifshey, Brooklyn.
3d. Towles Studio, Washington.

As a whole the exhibition of pictures this year was disappointing. The average certainly was not what might have been hoped for, considering the special efforts and money prizes offered as inducements. It is true there were many splendid and thoroughly artistic examples of portraiture; the result being that they stood out with more than ordinary distinction and in striking contrast to the others. Many of the backgrounds used this year were either too insistent or inappropriate, and the common tendency toward retouching every wrinkle and trace of character out of the face was too frequently exemplified.

The afternoons were given over entirely to the manufacturers for exhibition and demonstration, with the exception of Friday afternoon, when practically every one accepted the hospitality of the Entertainment Committee and enjoyed a pleasurable sail to Nantasket. On Thursday afternoon the ladies of the convention, greater in numbers this year than ever before, were given a trolley ride under the auspices of the American Aristotype Company.

Never before have the exhibits of the manufacturers been so complete or attractive, and in several cases the displays must have been extremely expensive. The exhibit of the American Aristotype Co., with Mr. Pattison in charge, consisted of an elaborate picture display and the ever popular school of photography, where demonstrations of posing, lighting, and printing were conducted with the aid of their electric light apparatus, which was the special feature. The exhibit of the C. P. Goerz Optical works also consisted of a studio

in which portraits were taken under a Cooper-Hewitt light, to demonstrate the advantages of the new Celor lens. In the able hands of Mr. L. J. R. Holst, Mr. A. R. Boursault, and Mr. Benson this exhibit attracted much attention.

The sepia platinum display of Joe Di Nunzio, with himself in charge, proved to be one of the most elaborate and artistic exhibits of the convention, the demonstration of cold development being especially interesting. Near by sample packages of the Lumiére plates and paper were being distributed in large quantities by Mr. Claudius Poulaillon, Mr. Brouletour, and J. M. Drivet, who did much to make themselves as well as their goods popular. "Papa" Cramer was also on hand with an able corps of assistants to talk the Cramer plates and chemicals, samples of which were freely handed out. Mr. M. A. Seed and Mr. L. F. Hammer, Sr., were both in charge of their respective booths, both of which were attractive; and Mr. H. A. Collings represented the Standard plate.

All of the lens makers were well represented. The exhibit of J. H. Dallmeyer, Ltd., with Mr. F. G. Burgess in charge, was extremely interesting; and Mr. Burgess is to be congratulated upon his collection of pictures made with the Dallmeyer lens. Messrs. Yatman and Huesgen represented the Voigtlaender & Sons Optical Co., with a fine display of Collinear lenses and other well-known products of this firm. Mr. S. Trenner was also on hand with an interesting display of lenses from Ross, Ltd., while the Bausch & Lomb Optical Co. were represented by Messrs. Edgeworth and Zeller. Their display of lenses and shutters was complete in every particular.

An excellent display of Rotograph and Rotox papers was shown by the Rotograph Co., while George Murphy, Inc., made a big feature of Autotype carbon, — a paper which will do much to make the carbon process popular. Another attractive paper display was that of the Doyle Matt Albumen Paper Co., of New York. Various colors may be secured on Matt Albumen by varying the proportions of the toning solution. Among the other photo-paper concerns in evidence were Willis & Clements, The Artura Photo Paper Co., and the Cossitt Photo Paper Co.

Cards and mounting papers were displayed in an endless variety. Taprell, Loomis & Co., as usual, had many dainty and novel designs to offer; the Bay State Card and Paper Co. were showing the ever popular Mittineague covers and many pleasing designs of their own. Carl Ernst & Co., The Bridges Manufacturing Co., The E. T. Hurlburt Co., The Housh Co., The W. O. Wood Manufacturing Co., and M. M. Frey of New York all exhibited mounts.

The Sprague & Hathaway Co. showed a splendid display of oil portraits, miniatures on ivory, and charcoal drawings, while F. Harry Hall of the Berlin Aniline Works had without doubt the most novel exhibit of the convention. It consisted of an old Dutch windmill, in which were shown negatives and transparencies illustrating the fine qualities of Agfa and Isolar plates and chemicals. It was one of the sights of the convention, and many stopped to admire and praise the enterprise of this firm.

The Eastman Kodak Company contributed a handsome display, as usual, consisting of a superb collection of Royal bromides in sepia, and a refreshment stand which was appreciated by all. Messrs. Guthrie, Chase, Robertson, and Barr were on hand to meet their many friends.

The Bellin Photo Enlargement Co., Andrew J. Lloyd & Co., The Prosch Manufacturing Co., The Rochester Optical Co., The Century Camera Co., The Morrison Photo Supply Co., The World Scenic Co., Pinkham & Smith, and G. Gennert were all represented.

Other important exhibits were Folmer & Schwing, with their Graflex cameras, The Prindle Process Co., advertising Obifo, and The Anthony & Scovill Co., with a fine line of studio cameras.

Wilson's Magazine, The Professional Photographer, The Camera, The Photographer, The Camera and Dark Room, Photo Critic, and *The American Amateur Photographer* were all on hand. And last but not least PHOTO ERA contributed a fine exhibit of reproductions from the old masters in carbon and photogravure.

Boston, Mass., August 14, 1905.

MR. THOMAS HARRISON CUMMINGS,
Editor THE PHOTO ERA, *Boston.*

Dear Sir: — We the undersigned, Officers of the Photographers' Association of America, here assembled with the members of the Entertainment Committee, do convey our regret to Mr. Cummings that he was not with us on this occasion. We wish to convey our heartfelt appreciation of the courtesy extended to this Association by the PHOTO ERA and yourself. Your exhibit of the old masters, your fine concert, and kindly editorials have done much to further the success of the Quarter Century Convention. In token whereof we have set our respective names, —

George Graham Holloway, Pres.
C. J. Van Deventer, 1st V. P.
J. M. Bandtel, Sec'y.
F. R. Barrows, Treas.
J. Evanoff.
G. E. Putnam, Sec'y.
Morris Burke Parkinson.
J. H. Garo.
Geo. W. Woodward.
H. A. Collings.
Jos. Di Nunzio.
Geo. M. Bolton.

NOTES AND NEWS

ART IN PHOTOGRAPHY: WITH SELECTED EXAMPLES OF EUROPEAN AND AMERICAN WORK. Edited by Charles Holme. Offices of *The Studio*, London, 1905. Price, $2.00. Special summer number of *The Studio*.

This bulky quarto volume contains 112 reproductions of mostly well-known pictures by leading photographers of England, America, France, Germany, Italy, and Belgium. While most of the pictures chosen are well worthy of the honor, the selection in the case of each country entirely fails to be either an adequate or an impartial representation of the present standard of photographic achievement. The reason is not far to seek: the selection was evidently made from the standpoint of the Linked Ring and its allied groups, — a standpoint supported in the entire world by exactly three photographic periodicals, and yet one which has succeeded in impressing itself indelibly on the photographic literature of the last five years. Such is the value of organization. Probably the strongest impression produced by this book is the inadequate size of the plates; and next, the general gloomy effect produced by making the reproductions far too dark in many cases. This undoubtedly has the sanction of the authors, however, and the book is a valuable contribution to the literature of artistic photography.

ONE of the pleasant little gatherings on the side, in connection with the Boston convention, was the lunch at the Thorndike, given by the officers of the National Association to the Entertainment Committee on the afternoon of August 14. It was simply a jolly, heart-to-heart talk. After the eatables had been disposed of, the chairman of the Entertainment Committee, Mr. Evanoff, was addressed by Mr. Parkinson in his usual happy manner and was made the recipient of a handsome check from the National Association, as a partial reminder of the fact that the Association appreciated his untiring efforts in behalf of the convention. Mr. Evanoff feelingly responded, after which Mr. Holloway tendered to Mr. Collings, for transmission to his wife, a check which showed a similar appreciation of the efforts of the Ladies' Entertainment Committee (which was headed by Mrs. Collings). We might say that "Mrs. Collings' husband" also "feelingly responded," after which remarks were made by all present and the affair broke up with a hearty hand-shake all around.

Mr. Thos. Harrison Cummings, Editor of the PHOTO ERA, stanch supporter of the convention, was unavoidably absent. A letter expressing regret and signed by all present was sent to Mr. Cummings.

POSTPONEMENT of the Southern Tri-State Photographic Association Convention which was to be held at Birmingham, Ala., Sept. 12–15, 1905, is hereby announced until March 1906 (exact dates later), owing to the stringent quarantine regulations now enforced because of the prevalence of yellow fever in New Orleans, La.

Special arrangements have been made to admit members from Florida and Louisiana. Those of Louisiana desiring membership will please write Mr. Moses at New Orleans, and of Florida, write to M. Ed. Wilson, Savannah, Ga.

THE *Youth's Companion* of Boston offers in its tenth annual photographic contest, closing October 31, 1905, a thousand dollars in awards. The competition is open to all, and full particulars may be had by writing to The Photographic Department, the *Youth's Companion*, Boston, Mass.

ON September 1 the Folmer & Schwing Mfg. Co. will remove their factory and office to Rochester, N. Y., where they will have increased facilities for the manufacture of their products. For the benefit of the trade they will retain their salesroom at 175 Elm St., corner of Broome St., New York City.

JOHN CARBUTT, a leader of photography known to photographers the world over, died at his home in Philadelphia, July 26, after an illness of several months. He was born in Sheffield, England, and came to America in early manhood. Mr. Carbutt adopted photography in its earliest infancy for his life work. He made his first camera from a cigar box with a lens from an opera-glass, and made his own dry plates ten years before he revolutionized the American trade by the manufacture of his celebrated Carbutt plate in 1879. Later he introduced many brands of plates used in every branch of photography.

Mr. Carbutt had a most lovable personality which gained for him many friends throughout the civilized world, and his friends were cherished as one of his greatest blessings. He was ever ready to extend the hand of friendship to all, and to his helpfulness and generosity unfortunates can testify. Although of an unusually strong character and will power, it is safe to say he had not an enemy in the world.

Mr. Carbutt was the first President of the Photographers' Association of America, and did much to advance the interest of the organization. He was an active and valued member of the Philadelphia Photographic Society, the Franklin Institute, and many other scientific organizations, as well as the Historical Society, Philadelphia Bourse, Manufacturers' Club, Society of St. George, etc.